

# new wave composers festival

may 4 - 11.08

**esprit**  
**orchestra**

Alex Pauk music director and conductor





**esprit** <sup>25<sup>th</sup></sup> anniversary season  
**orchestra**

Alex Pauk, Music Director & Conductor

Sunday May 4<sup>th</sup>, 2008

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

Guest Artist: Wallace Halladay, saxophone(s)

PROGRAMME

*Fallen Angel* (2007)

(Esprit commission/World Premiere)

Vincent Ho

*Wirkunst - Yourcenar* (2007)

(Esprit commission/World Premiere)

Maxime McKinley

Intermission

*Aer* (2000)

Wolf Edwards

*Babbitt* (2006)

(Originally commissioned by Esprit)

Scott Good



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10pm - 1am, with hosts Laurie Brown & Pat Carrabre; & on Sunday Afternoon In Concert, heard each Sunday afternoon from 1 - 5pm, with host Bill Richardson. CBC Radio 2 is at 94.1 FM in Toronto.

**ESPRIT ORCHESTRA Sunday May 4, 2008**  
**Alex Pauk, Music Director & Conductor**

**Soloist: Wallace HALLADAY**

**Harp**

Sanya ENG

**Flute**

Douglas STEWART

Christine LITTLE (flute/piccolo)

**Percussion**

Blair MACKAY

Trevor TURESKI

Ryan SCOTT

**Oboe**

Lesley YOUNG

Karen ROTENBERG

(oboe/English horn)

**Violin 1**

Fujiko IMAJISHI

(Concertmaster)

Corey GEMMELL

Sandra BARON

Lynn KUO

Janet HORNE

Rebekah WOLKSTEIN

**Clarinet**

Max CHRISTIE

Colleen COOK (clarinet/Bass  
clarinet)

**Bassoon**

Jerry ROBINSON

William CANNAWAY

(bassoon/contrabassoon)

**Violin 2**

Bethany BERGMAN

Hiroko KAGAWA

Alexa WILKS

Jeewon KIM

Louise PAULS

Pamela HINMAN

**Horn**

Gary PATTISON

Vincent BARBEE

**Trumpet**

Stuart LAUGHTON

Anita MCALISTER

**Viola**

Rhyll PEEL

Katharine RAPOPORT

Karen MOFFATT

Gregory CAMPBELL

**Trombone**

Robert FERGUSON

Herbert POOLE (bass trombone)

**Cello**

Paul WIDNER

Elaine THOMPSON

Marianne PACK

Olga LAKTIONOVA

**Tuba**

Scott IRVINE

**Piano**

Lydia WONG

Midori KOGA (piano/celeste)

**Bass**

Tom HAZLITT

Peter Paul PAVLOVSKY

**FALLEN ANGEL: In Memoriam Richard D'Amore**  
(2007)

**VINCENT HO**

This piece was inspired by the photo print, *Eagle*, taken by American photographer, Richard D'Amore. Upon viewing it, I was immediately struck by the angelic beauty of the compelling image. The motivation to create my own musical representation of his print was heightened after a chance meeting with Richard and his wife at a party in Los Angeles. My conversation with him gave me the opportunity to get to know the man behind the camera and hear what his insights were on each of his works. After a delightful evening of creative discourse, I left the party feeling overwhelmed with inspiration.

After a few months of productivity, I was saddened to hear news of Richard's tragic death. At that point the photo took on an entirely different meaning. Though I had completed half of the piece I felt compelled to take the music on a different path. What began as a programmatic setting (tone poem) changed into a spiritual journey. As news of Richard's untimely death settled for me, other associations to his work began to develop. One in particular was J.S. Bach's "Air in G for Strings," which kept coming up in my mind the more I looked at Richard's print. Rather than resisting it, I decided to incorporate parts of it into the piece. By employing this method of musical quotation, I had hoped to re-create the spiritual experience I felt as my perspective on Richard's photo changed.



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## WIRKUNST-YOURCENAR (2007)

MAXIME MCKINLEY

*Wirkunst-Yourcenar* is the eighth and last piece of a set of works named “Wirkunst”. These pieces, totalling about two hours of music, were all inspired by non-musical works of art and were written between 2004 and 2007. “Wirkunst” is a word that I invented by assembling the German words “wir” (we), “wirkung” (effect, impression) and “kunst” (art).

The five main sections of *Wirkunst-Yourcenar* were inspired, respectively, by five books written by Marguerite Yourcenar (*Brussels*, 1908 - *Mount Desert Island*, 1986). The succession of these sections creates a dramatic curve, in episodes. All these sections are set between an introduction and a coda, that play various fragments side by side, first like premonitions of what will be heard and then like reminiscences of what has been heard.

Thus, *Wirkunst-Yourcenar* begins with fragments, or genes, which are followed by various harmonic profiles inspired by the roads of *Zénon*, the alchemist in *L'Oeuvre au Noir* (1968). After that, one is led to an imaginary journey in the East, like those one can find in *Nouvelles orientales* (1938). Then, one experiences an explosion of energy, recalling the violent passions expressed in *Feux* (1936). We travel, right after that, in a sonic labyrinth in which everything is interlinked, like in *Le labyrinthe du monde* (1974-84). This maze is extended into a funeral march, in which sculptors are obsessively working to represent the figure of Antinoüs, according to *Les mémoires d'Hadrien* (1951). This funeral march leads back to the initial fragments, now mere ruins.

*Wirkunst-Yourcenar* is fundamentally a narrative work which is essentially created by treating the form theatrically and by the use of clichés that establish referential frames.



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*AER* (2000)

WOLF EDWARDS

*Aer*: in traditional cultures, air is often seen as a universal power or pure substance. Its fundamental importance to life can be seen in words such as spirit, inspire, expire, and aspire, all derived from the Latin spirare ("to breathe").

The work is constructed of states which share space within a free-form, organically unfolding, structure. Characteristic states, or entities, maintain autonomy whilst co-existing with the other. The work is a metaphor for anarchism and progressive change.

The term "anarchy" is typically used in the political context, in relation to a philosophy espousing the abolition of all established governments. The word typically elicits images of bombs, violence, disorder and chaos. The etymology of the word, however, reveals a more benign image. The term literally means "without ruler," and a deeper analysis of the term shows that the root "archos", from which "ruler" evolved, originally meant "first." The first form that evolved ("archetype") became the model or pattern. Thus, more fundamentally, "anarchy" may refer to a system which functions without reliance on established rules or patterns.



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## *BABBITT* (2006)

Concerto for Saxophone(s) and Symphony Orchestra

SCOTT GOOD

“His name was George F. Babbitt. He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the calling of selling houses for more than people could afford to pay.

His large head was pink, his brown hair thin and dry. His face was babyish in slumber, despite his wrinkles and the red spectacle-dents on the slopes of his nose. He was not fat but he was exceedingly well fed; his cheeks were pads, and the unroughened hand which lay helpless upon the khaki-colored blanket was slightly puffy. He seemed prosperous, extremely married and unromantic; and altogether unromantic appeared this sleeping-porch, which looked on one sizable elm, two respectable grass-plots, a cement driveway, and a corrugated iron garage. Yet Babbitt was again dreaming of the fairy child, a dream more romantic than scarlet pagodas by a silver sea.”

-from Sinclair Lewis' novel “Babbitt”, 1922

*Babbitt* (the music that is) is a reflection of G.F. Babbitt the character, rather than attempting to relate the narrative of the book. I find his character to be quite interesting, in that although he is a shallow conformist, whose self worth is always related to the status quo, he feels genuine emotions of love, passion, loneliness, and despair.

The multiplicity of his character speaks well to a concerto for multi-instrumentalist, as I was able to focus each saxophone on a different quality of his personality. The baritone sells houses for more than they are worth, the tenor is frustrated at the world, the alto is the lonely hero, and the soprano dreams of the fairy child.

*Babbitt* was composed for the Esprit Orchestra, under Alex Pauk, and saxophonist Wallace Halladay. It was premiered on June 18th, 2006, at the Jane Mallett Theatre in Toronto. The commission funds were provided by the Ontario Arts Council.



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## VINCENT HO

### COMPOSER

Winner of numerous awards and prizes, Vincent Ho has emerged as a much sought-after composer. His works have been performed by many prestigious ensembles and orchestras including The Toronto Symphony Orchestra, The Vancouver Symphony Orchestra, The Winnipeg Symphony Orchestra, l'Orchestre de la Francophonie Canadienne, Arditti Quartet, Earplay New Music Ensemble, and Counter-Induction. He is currently the Composer-In-Residence to the Winnipeg Symphony Orchestra.

His many awards have included Harvard University's Fromm Music Commission, The Canada Council for the Arts' "Robert Fleming Prize", The Canadian Music Centre's "2006 Emerging Composer Prize", the "Morton Gould Young Composer Award" (ASCAP, 2004), four SOCAN Young Composers awards, EARPLAY's "Donald Aird Memorial Composition Award" (2004), and the "Audience Prize" from the Toronto New Music Festival (1999).

Born in Ottawa, Ontario in 1975, Vincent Ho began his musical training through the Royal Conservatory of Music. After receiving his Associate Diploma in Piano Performance in 1993, he enrolled as a composition major at the University of Calgary (B.Mus). He went on to earn his Master of Music degree from the University of Toronto (1998) and his Doctor of Musical Arts degree from the University of Southern California (2005). His mentors have included Allan Bell, David Eagle, Christos Hatzis, Walter Buczynski, and Stephen Hartke. In 1997, he was awarded a scholarship to attend the Schola Cantorum Summer Composition Program in Paris, where he received further training in analysis, composition, counterpoint, and harmony, supervised by David Diamond and Philip Lasser from the Juilliard School of Music and Narcis Bonet from the Paris Conservatoire.



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## MAXIME MCKINLEY

### COMPOSER

Maxime McKinley was born in the Eastern Townships (Quebec) in 1979, and lives in Montreal. He studied composition with Michel Gonneville at the Conservatoire de musique du Québec à Montréal, where he graduated with the Prix avec Grande Distinction in 2004. He has been studying composition with Isabelle Panneton at the University of Montreal since 2004, where he is preparing a Doctorate. In 2007, thanks to a grant from the Canada Council for the Arts, he studied in Paris with Martin Matalon, as his only student. He also had master classes with composers Hugues Dufourt, Peter Eötvös, Kenneth Hesketh, Armando Luna, and Bruno Mantovani.

Maxime McKinley has received commissions from several ensembles and organisations. During the last years, his works have been performed, among others, by the Camerata de las Américas, the Toronto Esprit Orchestra, Toronto New Music Concerts, the Toronto Symphony Youth Orchestra, the Orchestre de la francophonie canadienne, the Orchestre de l'Université de Montréal, the Orchestre symphonique des jeunes de Montréal, the Orchestre du Conservatoire de Montréal, the Ensemble contemporain de Montréal, the Trio Hochelaga, the Duo Prémices and the ensemble Alizé. His works have been presented in many festivals, including the Festival de l'Association des orchestres de jeunes du Québec (Laval), the Symposium international d'art in situ de la Fondation Derouin (Val-David), the New Wave Composers Festival (Toronto), the Festival Eurochestries (Charente-Maritimes) and the Foro internacional de musica nueva Manuel Enriquez (Mexico). His music has been performed all over Canada, as well as in France and Mexico, and has been broadcasted on CBC Radio Two and Espace Musique de Radio-Canada.

Maxime McKinley has received five prizes in the SOCAN national competition for young composers (between 2003 and 2007), a commission prize in the competition of the Orchestre de l'Université de Montréal (2005) and the TSYO Canadian composer's competition prize (2006). In addition, he was selected to participate in the Young Composers Program of the National Arts Centre in Ottawa (2005) and the Génération 2006 tour of the Ensemble Contemporain de Montréal (Montreal, Calgary, Victoria, Edmonton, Toronto). He received various grants, including several from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, the National Arts Centre Donor's Circle, the SOCAN Fondation and from the Faculté des études supérieures de l'Université de Montréal. Maxime McKinley has continuously deepened his reflection on arts and, in 2001, won the lecture contest « Présences de la musique », organized by the Société québécoise de recherches en musique. As a writer, he has collaborated with various magazines, including Circuit and Le Quartanier.

## WOLF EDWARDS COMPOSER

(b. Montreal, Quebec 1972, currently living in Victoria, British Columbia)

Began performing and writing for underground anarchist punk rock groups in 1986 after teaching himself electric guitar. Currently writes, records, and tours with the anarchist Black Metal band Iskra.

Classical music education began formally in 1994 at the Victoria Conservatory of Music before transferring to the University of Victoria where he completed an undergraduate degree in Music Composition and Theory.

Relocated to Montreal in 2000-2002 to study privately with French Canadian composer Gilles Tremblay.

Returned to the University of Victoria in 2002 when he was awarded a two-year fellowship. Completed a Masters Degree in Music Composition and Theory 2004.

Participated in a number of music festivals and pedagogical conferences such as Musica Nova (Sofia, Bulgaria 1999, and 2000), Generation 2004 (Montreal, Quebec 2004) Acanthes (France 2005), and the Schloss Solitude (Germany 2007).

Participated in Master Classes with composers: Pascal Dusapin (France), Wolfgang Rhim (Germany), Hilda Paredes (Mexico), Chaya Czernowin (Israel).

Works performed in North America and East/West Europe by: Ensemble Contemporain de Montreal (Canada), Sofia Solists (Bulgaria), Arditti String Quartet (U.K.), Ensemble Surplus (Germany), Quasar Saxophone Quartet (Canada), Molinari String Quartet (Canada), Bozzini String Quartet (Canada), Victoria Symphony Orchestra (Canada), Aventa (Canada), Newspeak Ensemble (U.S.A.), Ensemble Chorum (Canada).



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## SCOTT GOOD COMPOSER

(b. 1972, Toronto). Dr. Good is a composer of orchestral, chamber and vocal works that have been performed in North America, Europe, and Asia; he is also active as a trombonist and conductor.

Scott has composed music for a variety of ensembles including the Winnipeg Symphony Orchestra, the Kitchener/Waterloo Symphony, the Concours International de Montreal, the Hannaford Street Silver Band, the Esprit Orchestra, the Orchestre de la Francophonie Canadienne, Toronto Sinfonia, baroque ensemble I Furiosi, the North Toronto Collegiate Institute Symphonic Band, the Onyx wind quintet, the Trillium Brass Quintet, as well as soloists Larry Larson, Dale Sorensen, Wallace Halladay, Phoebe Tsang, and John Farah. He is currently working on several projects, including a new work for the Ensemble Contemporain de Montreal entitled "Shock Therapy Variations" where he will appear along side Tim Brady as co-soloists. As well, he is composing a large work for the National Arts Centre Orchestra inspired from the monumental work "The Kiss" of Auguste Rodin.

He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, the Thunder Bay Symphony Orchestra, the Esprit Orchestra, the Windsor Symphony, and Orchestra London among others. As well, Scott has had the privilege to work with Patria Music Projects, where he participated in the premiere of R.M. Schafer's "The Palace of the Cinnabar Phoenix" which was broadcast on CBC radio, and also in performances of the "Enchanted Forest". Scott has also worked with Peter Chin on his interdisciplinary work "Stupa" combining music, dance, and poetry.

Other projects include a collection of blues/shuffle songs under the title of RUB, and a co-writing project with Dwight Schenk whose songs are inspired by the late Kurt Vonnegut's seminal novels. Scott also performs with such diverse ensembles as the Glenn Buhr ensemble, the Ugly Bug Band, the Human Remains, the Woodchoppers Association, Kanaka, the Lollipop People, the Charlie Ringus jazz sextet, the Basement Arms, and GUH. He appears on many albums with these and other bands and soloists. Dr. Good studied at the Eastman School of Music (BMus in composition and performance, 1995) and the University of Toronto (DMus, composition, 2005).

In August, 2008, he will begin an appointment as composer in residence with the Vancouver Symphony Orchestra.

## WALLACE HALLADAY SAXOPHONE

Canadian saxophonist Wallace Halladay captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Husa, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel and Scott Good on the Canadian premieres of their concerti, the latter commissioned by the Esprit Orchestra. In the fall of 2007, Wallace inaugurated the Intersections Series with the Kitchener-Waterloo Symphony in an entire concert of music for saxophone and orchestra entitled "The Story of the Saxophone."

Frequently broadcast on CBC Radio, Wallace has also recorded the two saxophone Sequenzas of Luciano Berio and the Colgrass concerto for NAXOS Records. He has been presented by and performed with new music groups across the country, including New Music Concerts, Continuum, Sound Symposium, CCMW, 5-Penny New Music, Kumquat, Earshot!, Contact, and Toca Loca. Wallace was the Artistic Director of the Scelsi Centenary, Franco Donatoni, and Gubaidulina Chamber Projects. His orchestral experience includes performances with the Toronto Symphony Orchestra, Boston Symphony Orchestra, National Ballet Orchestra of Canada, and as a Fellow of the Tanglewood Music Centre.

Wallace holds a Bachelor's degree in Performance and Composition from the University of Toronto, a Master's from New England Conservatory in Boston, and a doctorate from the Eastman School of Music. Wallace also studied at the Conservatorium van Amsterdam with internationally acclaimed virtuoso Arno Bornkamp with a grant from the Canada Council for the Arts. He has previously taught saxophone, chamber music and theory at Memorial University of Newfoundland and the Eastman School of Music, and presently teaches at the University of Toronto.

Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.



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**orchestra**



# **25<sup>th</sup>** **esprit anniversary season** **orchestra**

## ***CREATIVE SPARKS***

Alex Pauk, Music Director & Conductor

**Wednesday May 7th, 2008**

MaRS Discovery District

7:45 p.m. Trumpet Calls

Composed by Grade 12 students - Etobicoke School of the Arts;  
Steffi Ching, Veronique Drodz, Holly Ferguson, Katherine Fleming,  
Katrina Gall, Mikael Kangus, Luke Kuplowsky, Nathan Mador-House, Patrick  
Merner, Alex Pastuszok, Denise Simpson, Laura Thomas

8:00 p.m. CONCERT

Guest Artist: Stuart Laughton, trumpet

## PROGRAMME

### ***Mechanik (2003)***

(Canadian Premiere)

Philip Cashian

Student Performers from Claude Watson School of the Arts, North Toronto Collegiate, and  
Etobicoke School of the Arts joined by Esprit Orchestra.

### ***Mirror (2008)***

(World Premiere)

Collective student composition

Etobicoke School of the Arts  
Student composers and performers.  
Grade 12 Orchestration Class

### ***The Storm (2008)***

(World Premiere)

Collective student composition

Rockcliff Middle School  
Student composers and  
performers. Grade 8 and 9

## Intermission

### ***The Unanswered Question (1908)***

Charles Ives

Student String Performers from Claude Watson School of the Arts, North Toronto Collegiate,  
and Etobicoke School of the Arts joined by Esprit Orchestra.

### ***Threnody (1966/rev.2008)***

R. Murray Schafer

St. Elizabeth Catholic High School Band and Choir joined by members of Esprit strings.  
Conducted by John Lettieri.

## Intermission

### *Theme and Variations*

#### *Variations:*

#### *Waltz*

#### *Notes from Underground*

#### *An Accident, In Which Duncan's Theme Was Involved*

#### *Rivlets*

#### *The Storm*

#### *Through The Ages*

#### *Marshall Contrilla*

Theme by Duncan Jennings

Thomas Kelly

Lucas Savatti

Katie Peter

Jackie Gareth

Trinette Wright

Linda Wang

Matt Cohen

North Toronto Collegiate student compositions performed by North Toronto Collegiate performers joined by members of Esprit Orchestra. Conducted by Scott Good.

### *Armemoria, to the victims of Armenian genocide*

Amy Kazandjian

### *From Time To Time*

Played by Coco Chang Chen, Qing Han - violins

Coco Chang Chen

### *Jggdrasil*

Jenny Ng

### *Chimaira*

Jana Vigor and Lucian Gray

Claude Watson School of the Arts student compositions are performed by members of Esprit Orchestra.

### *The Falcon's Trumpet (1995)*

(Originally commissioned by Esprit Orchestra)

R. Murray Schafer

Esprit Orchestra thanks the Fleck Family Charitable Foundation for their financial support.

*Esprit Creative Sparks* programme has received special funding support from:

THE ONTARIO  
TRILLIUM  
FOUNDATION



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TRILLIUM  
DE L'ONTARIO

**Ontario Arts  
Foundation**

The Ontario Trillium Foundation is an agency  
of the Government of Ontario

Ontario Art Foundation Arts  
Education Partnership Initiative

**ESPRIT ORCHESTRA Wednesday May 7, 2008**  
**Alex Pauk, Music Director & Conductor**

**Flute**

Douglas STEWART  
Maria PELLETIER (flute/piccolo)

**Oboe**

Lesley YOUNG  
Karen ROTENBERG  
(oboe/English horn)

**Clarinet**

Max CHRISTIE  
Colleen COOK

**Bassoon**

Jerry ROBINSON  
William CANNAWAY  
(bassoon/contrabassoon)

**Horn**

Gary PATTISON  
Vincent BARBEE

**Trumpet**

Stuart LAUGHTON  
Robert VENABLES  
Anita MCALISTER

**Trombone**

David ARCHER

**Percussion**

Trevor TURESKI  
Timothy FALCOM

**Violin 1**

Fujiko IMAJISHI  
(Concertmaster)  
Parmela ATTARIWALA  
Sandra BARON  
Rebekah WOLKSTEIN  
Lynn KUO  
Sarah FRASER RAFF

**Violin 2**

Corey GEMMELL  
Jeewon KIM  
Michael SPROULE  
Louise PAULS  
Janet HORNE  
Pamela HINMAN

**Viola**

Rhyll PEEL  
Joshua GREENLAW  
Katharine RAPOPORT  
Capella SHERWOOD  
Gregory CAMPBELL

**Cello**

Paul WIDNER  
Elaine THOMPSON  
Marianne PACK  
Olga LAKTIONOVA

**Bass**

Tom HAZLITT  
Hans PREUSS



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# *Esprit Orchestra Introduces* **CREATIVE SPARKS**



*Creative Sparks* is being launched for the first time this year as a component of the Esprit Orchestra season 2008 during the *May New Wave Composers Festival*.

Conceived by Alex Pauk, the project integrates various professional composers with a number of Toronto-area schools in an extensive investigation and nurturing of the compositional and performance talents of high school and middle school students.

Performers of Esprit Orchestra join forces with student composers and performers from Toronto-area schools for sizzling performances of student compositions. *Creative Sparks* is a mentoring and creative leadership pilot programme - our strongest-ever link to new generations of composers, performers and audiences.

MaRS is a full community partner in *Creative Sparks*, which aligns itself with the MaRS philosophy of "convergence innovation" among diverse disciplines. Esprit will utilize the exceptional 4 story Atrium with its catwalks, suspended bridges, intimate separate spaces, escalators and "pit" (lower floor) to create an orchestral space that moves the audience through the evening programme.

Student composers, performers, and mentors have been preparing for this spectacular event since the fall of 2007.

## *CREATIVE SPARKS PARTICIPATING SCHOOLS AND MENTORS*

### "Threnody"

St. Elizabeth Catholic High School; John Lettieri, Head of Arts  
R. Murray Schafer, Mentor

### "The Storm"

Rockcliff Middle School; Rebecca Kurtis, Music Teacher  
Douglas Schmidt, Mentor

### "Mirror"

Etobicoke School of the Arts Grade 12 Orchestration Class; Bryan Humphreys, Music Teacher  
Alex Pauk, Mentor

### Student Compositions

Claude Watson School of the Arts; Alan Torok, ACL Head Music Department  
Michael Colgrass, Mentor

### "The Unanswered Question" & "Mechanik"

Etobicoke School of the Arts; Charita Holod, Music Teacher (Grades 10 & 11 students)  
Claude Watson School of the Arts; Alan Torok ACL Head Music Department  
North Toronto Collegiate; Deborah Pady, Music Teacher  
Alex Pauk, Mentor

### Student Compositions

North Toronto Collegiate; Deborah Pady, Music Teacher  
Scott Good, Mentor

### Philip Cashian (England)

Guest Mentor to North Toronto Collegiate and Etobicoke School of the Arts students. Mr. Cashian is our lead partner in an exchange program between Esprit Orchestra and the Royal Academy of Music in London, England.

Special thanks to the MaRS Centre, Fleck Family Charitable Foundation and the Royal Academy of Music for their generous support of this event.

# CREATIVE SPARKS

## PARTICIPATING SCHOOLS AND STUDENTS

### Etobicoke School of the Arts Performing in Mechanik & The Unanswered Question

Eric Kwan, bass trombone  
Jennifer Reid, flute  
Jeremy Makolm, trumpet  
Saul Feinstein, violin  
Artin Shafa, violin  
Anna Skura, violin  
Erika Alvarado, violin  
Kimi Suzuki, viola  
Katie Chee, viola  
Lizzy Meuse, cello  
Rhannon Dickson, bass

### **Performing in Mirror**

Steffi Ching, violin  
Veronique Drodz, harp  
Holly Ferguson, alto sax  
Katherine Fleming, cello  
Ariana Foyle, viola  
Katrina Gall, violin  
Mikael Kangus, clarinet  
Luke Kuplowsky, trumpet  
Nathan Mador-House, alto sax  
Patrick Merner, bass  
Alex Pastuszok, bass  
Louisa Reinkeleir, flute  
Ellen Shantz, viola  
Denise Simpson, baritone  
Laura Thomas, trumpet  
Henry Wynberg, percussion  
Julia Zorzi, violin

### Rockcliff Middle School

### **Performing in The Storm**

Emmett Charuk, violin  
Tina Nguyen, violin  
Mojsije Popadic, violin  
Cindy Chen, violin  
Paul Margettas, violin  
Maria Villanueva, violin  
Amanda Theyers, violin  
Farieza Hussain, violin  
Stephanie Barrera-Espino, viola  
Eunice Hermosa, cello  
Mahoor Atai, cello  
Tameka Peynado, bass  
Kameela Qadri, trumpet  
Neil Fontaine, tuba  
Michael Adeoba, snare drum/cymbal  
Betania Alferrez, bass drum  
Mohammed Hassan, bongos  
Chris Saliba, electric guitar  
Matthew Massa, electric bass guitar  
Hewan Wondiyfraw, rainstick/ahache

### North Toronto Collegiate

### **Performing in Mechanik & The Unanswered Question**

Leon Ruan, French horn  
Jackie Gareth, violin  
Esther Hong, violin  
Alexandra Kaminska, violin  
William Perrett, violin  
Katie Peter, violin  
Yevgeniya Shlakhter, violin  
Linda Wang, violin  
Amanda Biasi, viola  
Trinette Wright, viola  
Madelaine Fyles, cello  
Duncan Jennings, cello  
Kimberly Wong, cello  
Matt Cohen, bass  
Thomas Kelly, bass

Lucas Savatti, bass

### Claude Watson School of the Arts

### **Performing in Mechanik & The Unanswered Question**

Samuel Bayefsky, bass  
Andrew, Chen, violin  
Karol Jung, cello  
Peter Kuzmin, cello  
Alice Liao, violin  
Jing, Liu, violin  
Kathy Ma, violin  
Callie Martin, cello  
Lyrin Milgram, violin  
Ji Yeon Seok, violin  
Katy Wang, violin  
Erick Wawrzkiwicz, violin  
Harvey Yang, viola  
Hannah Zhang, violin  
Rosalind Zhang, cello  
Kintaro Akiyama, bass  
Erin Bestvater, violin  
Annie Chen, violin  
Chang Chen, violin  
Jessica Chung, violin  
Lucia Gil, viola  
Paula Gil, bass  
Lucian Gray, bass  
Qing Han, violin  
Mary Jiang, violin  
Justin Kim, violin  
Jesse R. Morrison, violin  
Tiffany Mustonen, violin  
Jacqueline Park, viola  
Thomas Paxton-Beesley, cello  
Josue Y. Valdepenas, cello  
Alexander E. Vlahos, bass  
Mandy Woo, violin  
Maxwell Yang, violin  
Lemeng Zhu, violin

### St. Elizabeth Catholic High School

### **Performing in Threnody**

Ronnell Bisnar, alto saxophone  
Alexandra Courts, clarinet  
Luke Fraccaro, french horn  
Mark Fraccaro, trumpet  
Breanna Galati, percussion  
Evan Gerolimon, trumpet  
Mitchell King, alto saxophone  
Alessia Manzoli, percussion  
Concetta Pelligra, flute  
Harry Ren, piano keyboard  
Rey Suico, clarinet  
Milan Sarkadi, double bass  
Christian Selvaggi, trumpet  
Nicholas Selvaggi, trumpet  
Vanessa Sisti, flute  
Adriana Turner, flute  
Elizabeth Zanon, clarinet  
Francis Caracas, clarinet  
Danielle Conche, french horn  
Mercedes Custodio, clarinet  
Matthew Gullo, baritone horn  
Olivia Keimel, percussion  
Tony Pallotta, tenor saxophone  
Michelle Spano, alto saxophone  
Paul Tarascio, trombone  
Kenneth Villaseñor, trombone  
Pawel Wojt, flute  
Laura Capulli, percussion  
Dionne Conche, flute / piccolo  
Michelle Ewing, flute  
Elana Granieri, violin  
Gina Terullo, piano  
Mario Morello, flute  
Ksenia Onisimov, clarinet

Elizabeth Sallese, trumpet  
Sonia Sturino, baritone saxophone  
Alexandra ten-Kortenaar, clarinet  
Mauro Terentia, bass clarinet  
Andrea Lo Grasso, percussion  
Philippe Raphael, tenor saxophone  
Julia Salzmann, clarinet  
Joyce Han, flute  
Josephine Cusumano, bass clarinet  
Emanuele Tucci, clarinet  
Elise An, clarinet  
Anthony Brancati, percussion  
Sebastian Cavicchia, percussion  
Robert DiBartolomeo, oboe / bassoon  
Natalie DiNardo, flute  
Julia Leonardelli, alto saxophone  
Robert Mandarino, alto saxophone  
Cristina Mifsud, trumpet  
Divina Mojica, flute  
Cesare Monteleone, trumpet  
Maurice Pasternak, clarinet  
Vanessa Persichilli, trumpet  
Evan Rolfe, tuba  
Ana Zoric, clarinet  
Veronika Zoric, clarinet  
Alexander Portillo, trumpet  
Megan Russo, flute

### St. Elizabeth Catholic High School Choir Students

Daniela Agostino, soprano, narrator  
Marina Agostino, soprano, narrator  
Arabella Dunzi, soprano, narrator  
Caroline Ruccella, soprano, narrator  
Taylor Kuryliw, alto, narrator

Gemma Cecere, soprano  
Ariana Del Bianco, alto  
Lauren Del Rio, alto  
Daniel Denino, Bass  
Vanessa Fiorini, alto  
Dustin O'Brien, tenor  
Sebastian Romanutti, bass  
Dianela Ruiz Morales, soprano  
Melissa Simone, soprano  
Alessandra Venneri, soprano  
Jeanette Britannico, alto  
Trevor Coll, tenor  
Meagan Corrado, soprano  
Christopher Dallo, tenor  
Alessia Iorio, alto  
Martina Paluzzi, alto  
Daniel Panetta, bass  
Michelle Paolitto, soprano  
Theresa Wilson, soprano  
Dakota Baird, soprano  
Tanya Campbell-Dailey, alto  
Alisa Del Greco, soprano  
Victoria Di Giovanni, alto  
Ariel Fernandez, soprano  
Brienne Jones, soprano  
Ashley Kirec, soprano  
Alyssa Marrone, soprano  
Amy Meade, soprano  
Astaya Panakos, alto  
Alicia Rossi, soprano  
Angelica Andriano, soprano  
Amanda Bartella, soprano  
Celina Belanger, sop  
Kristen De Marchi, sop  
Andrea Di Bartolomeo, alto  
Sabrina Kolbegger, alto  
Sarah Lettieri, sop  
Melissa Litrenta, alto  
Samantha Mauti, alto  
Cayla Price, sop  
Anne Sorbara, sop  
Sheldon Timothy-Taylor, tenor

# *MECHANIK*

(2003)

PHILIP CASHIAN

'*Mechanik*' is a short piece written for any combination of single line instruments and percussion. It takes its title from 'Mechanik's Bench' a sculpture by Eduardo Paolozzi and like the sculpture the music is hard edged and mechanical.



# *THE UNANSWERED QUESTION*

(1908)

CHARLES IVES

The strings play ppp throughout with no change in tempo. They are to represent “The Silences of the druids Who Know, See and Hear Nothing.” The trumpet intones “The Perennial Question of Existence”, and states it in the same tone of voice each time. But the hunt for “The Invisible Answer” undertaken by the flutes and other human beings, becomes gradually more active, faster and louder through an animando to a con fuoco. “The Fighting Answers”, as the time goes on, and after a “secret conference”, seem to realize a futility, and begin to mock “The Question” the strife is over for the moment. After they disappear, “The Question” is asked for the last time, and “The Silences” are heard beyond in “Undisturbed Solitude”.



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**orchestra**

# THRENODY

(1966/rev.2008)

R. MURRAY SCHAFER

*Threnody* is a work for youth and it is intended to be performed by youth. It is scored for youth orchestra, choir, five narrators and electronic sounds. *Threnody* is an anti-war protest.

The texts spoken by the speakers come from two documents: 1) eye-witness accounts by children and young people of the atomic bombing of Nagasaki on August 9, 1945; 2) comments and telegrams to and from the Potsdam Conference in July 1945 following the first successful test explosion by the United States. The first text is spoken by children; the second text by adult voices on tape. The opposition this creates is violent.

*Threnody* is an uncomfortable work. The composer prefaced the score with a statement by the scientist Jacob Bronowski from his book *Science and Human Values*:

“When I returned from the physical shock of Nagasaki. . . I tried to persuade my colleagues in governments and in the United Nations that Nagasaki should be preserved exactly as it was then. I wanted all future conferences on disarmament, and on other issues which weight the fates of nations, to be held in that ashy, clinical sea of rubble. I still think as I did then, that only in this forbidding context could statesmen make realistic judgements of the problems which they handle on our behalf. Alas, my official colleagues thought nothing of my scheme: on the contrary, they pointed out to me that delegates would be uncomfortable in Nagasaki.”

The music of *Threnody* is in a contemporary idiom, but it is always conceived for the age group for which it was intended. Within a controlled framework there are numerous sections where the younger singers and instrumentalists are given opportunities for thoughtful improvisations. “Thoughtful” rather than spontaneous because the improvisatory sections are always set in opposition to portions of the spoken texts for which they must set an appropriate mood and illumination. To perform *Threnody* properly, one must take up an ethical position on the subject matter.

R. Murray Schafer has undertaken an updated version of *Threnody* in 2008 as a result of his participation in the Esprit Orchestra's Creative Sparks program. The result of Murray's work with the orchestra and choir of St. Elizabeth Catholic High School in Thornhill under the direction of John Lettieri is showcased in the MaRS Centre this evening (May 7/08) an exciting event in an unusual space.

# *THE FALCON'S TRUMPET*

(1995)

R. MURRAY SCHAFER

*The Falcon's Trumpet* was commissioned by Esprit Orchestra with the financial assistance of The Canada Council. It was written in 1995 and first premiered with soloist Stuart Laughton for whom the piece was written, in March 1996. At that time, Mr. Laughton provided the following insights into the work.

*The Falcon's Trumpet* resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit the Moon*, the concluding music-drama of his Patria cycle. The "Wolf Project" takes the form of a week-long event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of Patria. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also on learning of my life-long enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also.

The score of the concerto calls for forty-two instrumentalists (plus optional soprano) in six groups, including two off-stage and three auditorium ensembles. The non-synchronous interaction of these groups recalls the acoustic of Schafer's outdoor music. Two revisions to the score, including an entirely new opening, were suggested to the composer in dreams.

Stuart Laughton



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**orchestra**

## PHILIP CASHIAN COMPOSER/MENTOR

The Observer recently described Philip Cashian as 'a rewarding and highly individual composer'. His music has been performed and broadcast worldwide - recent performances have included the Ojai Festival (California), Musikmonat (Basle), the St. Paul Chamber Orchestra, Riga Sinfonietta, the Esprit Orchestra (Toronto), Aldeburgh Festival, Spitalfields Festival, Huddersfield Contemporary Music Festival and the BBC Proms as well as performances in Germany, Spain, Austria, Hungary, Holland, Sweden and China. In 2001 he was the featured composer in the Park Lane Group Young Artists Series.

For their 1998 Shell UK tour the London Symphony Orchestra commissioned *Night Journeys*, a double concerto for timpani and percussion. Other recent commissions have included *Spitbite* (Britten Sinfonia), *The House of Night* (OSJ), *Io* (BBC National Orchestra of Wales), *Three Pieces* for chamber orchestra and *Skein* (Birmingham Contemporary Music Group) and *Tableaux* which the Northern Sinfonia commissioned for the 2003 BBC Proms and a European tour. In 2006 Sarah Nicolls gave the first performance of his *Piano Concerto* with the London Sinfonietta under Zsolt Nagy, a recording of which is due for release in 2007.

Works for smaller forces include *A Sea of Tales* for Melinda Maxwell and *Endymion*, *So lonely* for Mary King and the Kreutzer Quartet as well as pieces for the Haffner Wind Ensemble, Pittsburgh New Music Ensemble, The New Music Players, Paul Watkins, Alan Hacker and the Schubert Ensemble. He has also worked with the choreographer Ian Spink and written for The Knack at ENO studio. He has a close relationship with the Composers Ensemble for whom he has written, to date, half a dozen pieces. He is currently writing an opera, *'The Cumnor Affair'*, for Tete a Tete Opera and a new work for the London Sinfonietta.

Recordings of his music are available on the NMC, Usk, Riverrun and BGS labels. He was appointed Head of Composition at the Royal Academy of Music in the summer of 2007.



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**orchestra**

## CHARLES IVES COMPOSER

Charles Ives was born in October 1874 in the small industrial city of Danbury Connecticut. He pursued one of the most extraordinary and paradoxical careers in the history of American music. For many years he led a double life, businessman by day and private composer by night. In public he appeared as a good-humoured, somewhat retiring, and well-liked family man; in his composition and prose writings about music, however, he presented a very different image that of a lone visionary, inspired by transcendentalist philosophy, who sought to express “substance” in music by the most innovative and radical technical means imaginable. It now seems, more than a generation after his death, that these two sides were, in fact, carefully considered and controlled aspects of the same man.



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**orchestra**



## **R. MURRAY SCHAFFER**

### **COMPOSER/MENTOR**

R. Murray Schafer is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man. Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licence in piano through Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music theatre cycle. Murray Schafer's most important book, *The Turning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of soundscape unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music through his unique explorations of the relationships between music and its place in the arts and culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communications in the 20th century. His many string quartets are major contributions to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991 the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards. Murray Schafer has been honoured with many awards throughout his career. As first recipient of the Jules Leger Prize for New Chamber Music, in 1977 for his *String Quartet No.2*, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for *String Quartet No.1*, and the *Banff National Award in the Arts* in 1985.

He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the *Ontario Arts Council's first Lifetime Achievement Award*.

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the *Glenn Gould Prize for Music and Communications* as well as the *Molson Award for distinctive service to the arts*, and the *Walter Carsen Prize* in 2005 from *The Canada Council*.

## MICHAEL COLGRASS

### COMPOSER/MENTOR

Michael Colgrass (b. Chicago, 1932) began his musical career in Chicago as a jazz musician (1944-49). He graduated from the University of Illinois in 1954 with a degree in percussion performance and composition, including composition studies with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing activities as a free-lance percussionist in New York City where his wide-ranging performance venues included such varied groups as the New York Philharmonic, The Met, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles.

He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among recent works are *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliker. In 2003 he conducted the premiere of his new chamber orchestra version of the Bach-Goldberg Variations with members of the Toronto Symphony Orchestra. Most recent premieres are *Bali* (2005), *Raag Mala* (2006) for wind ensemble, and *Side by Side* (2007) for harpsichord, altered piano (one player) and orchestra, commissioned by the Esprit Orchestra, The Boston Modern Orchestra Project and The Richmond Symphony featuring soloist Joanne Kong. The Toronto premiere took place on 13 May 2007 under conductor Alex Pauk, and the Boston premiere on 2 November 2007 under Gil Rose.

Recently, he devised a system of teaching music creativity to children which he has taught to middle and high school music teachers who have used his techniques to teach children to write and perform new music of their own. His articles on these activities have appeared in the *Music Educators Journal* (September 2004) and *Adultita*, an Italian education magazine. He has also written a number of works for children to perform.

As an author, Colgrass wrote, *My Lessons with Kumi*, a narrative/exercise book, outlining his techniques for performance and creativity. He also gives workshops throughout the world on the psychology and technique of performance.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts, and his son Neal is an editor, journalist and screenwriter.

## DOUGLAS SCHMIDT COMPOSER/MENTOR

Douglas Schmidt is a rare breed of composer/performer.

He was composer in residence with the Victoria Symphony Orchestra for 3 years and has taught music at the University of Victoria.

As a performer, he currently plays bandoneon with the Montreal based group Quartango and also has his own group Tango Paradiso in Vancouver. He has performed with the Buffalo, Windsor, Hamilton, CBC, Victoria and Sudbury Symphony orchestras and has played on 5 Juno award winning CD's.

Schmidt lives with his wife Emelie, 4 parrots (Sophie, Simbo, Arriba and Barnacle), Arabian mule Chilli Pepper, Andalusian horse Cadenza and Norwegian sheep dog Yeti in Aachen Germany.



## STUART LAUGHTON

### TRUMPET

Esprit Orchestra trumpeter Stuart Laughton studied in Toronto with Joseph Umbrico and while still a teen was an original member of Canadian Brass. Upon graduation from Philadelphia's Curtis Institute of Music he took up the position of Principal Trumpet of La Scala Opera, Milan, under the direction of Claudio Abbado.

In Canada, Stuart has created a diverse career as a solo artist, chamber musician, entrepreneur and new music advocate. He has appeared as concerto soloist with the Toronto and Winnipeg Symphony Orchestras, Esprit Orchestra, Manitoba Chamber Orchestra and Les Violons du Roy. In 1993 he created Opening Day Recordings in order to feature Canadian artists and composers; six of the twenty-five discs he produced have received JUNO nominations. In 2003 Stuart re-joined Canadian Brass for a three-year period, touring the world and appearing annually with the New York Philharmonic. Stuart is grateful to the Esprit Orchestra for commissioning concertos for him by Ron Ford and R. Murray Schafer. A long-time board member of Schafer's Patria Music/Theatre, Stuart is currently creating an annual summer festival with him deep in the Haliburton Forest ([www.theforestfestival.com](http://www.theforestfestival.com)). Meanwhile, Stuart's alter-ego plays guitar, mandolin, harmonica and pedal-steel guitar in Porkbelly Futures, "A North-Country band born in the blues" that features writer/musician Paul Quarrington.



**25<sup>th</sup>**  
**esprit anniversary season**  
**orchestra**

Alex Pauk, Music Director & Conductor  
**Thursday May 8th, 2008**  
Innis Town Hall,  
2 Sussex Avenue (St. George St. south of Bloor St.)

7:00 p.m. CONCERT

**Guest Artists: Leonard Gilbert, piano**  
**Max Christie, clarinet**

**PROGRAMME**

*Concert Part 1*

*In the Timeless Air (2006)*

Fuhong Shi

*Quasi una Fantasia for piano and orchestra (2008)*  
(Esprit commission/World Premiere)

Eugene Astapov

*Tides (2008)*  
(Esprit commission/World Premiere)

Nicholas Martin

*Rea Forum*

How Do You Know When You're Good?  
On value and imagination in new concert music

Short solo piano works performed by André Ristic

*Concert Part 2*

*Concertino for clarinet and chamber orchestra (2008)*  
(Esprit commission/World Premiere)

Lee Parkin

*Knot (2008)*  
(Esprit commission/World Premiere)

Christopher Mayo

**ESPRIT ORCHESTRA Thursday May 8, 2008**

**Alex Pauk, Music Director & Conductor**

**Soloists: Leonard Gilbert, piano**  
**Max Christie, clarinet**

**Harp**  
Erica GOODMAN

**Flute**  
Maria PELLETIER (flute/piccolo)  
Anne THOMPSON (flute/piccolo)

**Percussion**  
Mark DUGGAN  
Graham HARGROVE

**Oboe**  
Clare SCHOLTZ  
Gillian HOWARD

**Violin 1**  
Corey GEMMELL (Concertmaster)  
Louise PAULS  
Janet HORNE  
Alexa WILKS

**Clarinet**  
Max CHRISTIE  
Aiko ODA

**Violin 2**  
Parmela ATTARIWALA  
Jeewon KIM  
Elizabeth ANDREWS  
Nicole ZARRY

**Bassoon**  
Jerry ROBINSON  
Stephen MOSHER

**Viola**  
Douglas PERRY  
Katharine RAPOPORT  
Karen MOFFATT

**Horn**  
Michele GAGNON  
Vincent BARBEE

**Trumpet**  
Anita MCALISTER  
Richard SANDALS

**Cello**  
Marianne PACK  
Karl TOEWS  
Amy LAING

**Trombone**  
David ARCHER

**Piano**  
David SWAN

**Bass**  
Hans PREUSS  
Brian BATY



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**orchestra**

# *IN THE TIMELESS AIR*

(2006)

FUHONG SHI

*In the Timeless Air* is written for chamber ensemble. The title comes from poet Ezra Pound (1885-1972)'s epic *Pisan Cantos*, in which Pound uses Chinese characters in some of the poems. Contemplating my own reactions to this work proved inspirational. In this piece I make use of elements of both Tibetan folk music and ritual music which reveal a unique, eternal and mysterious atmosphere. The piece is divided into three sections. The first section depicts the tides of the sun through dissonant and dense heterophony. These textures gradually give way to the energetic rhythms and quasi-monophonic texture of the second section, which expresses Tibetan dance rituals. The piece concludes with a consonant and transparent texture as well as the original pentatonic melody which derives from Tibetan folk music. The basic melodic contour in the first section is also mostly influenced by the melodic character of Tibetan folk music in the last section.



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**QUASI UNA FANTASIA FOR PIANO AND ORCHESTRA**  
**(2008)**  
**EUGENE ASTAPOV**

*Quasi una Fantasia* was originally written for violin and guitar and later transcribed for orchestra. The music commemorates the harrowing massacre in the village of My-Lai during the Vietnam War. "On March 16, 1968 the angry and frustrated men of Charlie Company, 11th Brigade, Americal Division entered the Vietnamese village of My Lai. "This is what you've been waiting for search and destroy -- and you've got it," said their superior officers. A short time later the killing began..." (American Experience, [www.pbs.org](http://www.pbs.org))



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The Esprit Orchestra's  
25<sup>th</sup> Anniversary Season

Grand Finale

***NEW WAVE COMPOSERS  
FESTIVAL***

***May 4 - 11, 2008***

## BIOGRAPHIES

### ALEX PAUK

#### COMPOSER, MUSIC DIRECTOR & CONDUCTOR

Alex Pauk won the Yorkton Film Festival Golden Sheaf Award for 2007 and is the 2007 recipient of the Molson Prize for the Arts administered by The Canada Council for the Arts. Alex Pauk, composer, conductor, educator, entrepreneur, had much to do with revitalizing Canadian orchestral musical life for composers by founding Esprit Orchestra in 1983 as Canada's only orchestra devoted to new music. Esprit, with a core of 50 of Canada's best new music instrumentalists and an annual subscription series in Toronto, encourages composers from across Canada to take bold new directions. Through building and sustaining its high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, Toward a Living Art Education Programme, In Your Space outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has made Esprit a major force for developing and promoting Canadian music at home and abroad. As a conductor he attains performances of the highest caliber on stage and in recordings. Every Esprit concert since the group's founding has been recorded for broadcast on CBC Radio. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named Musician of the Year (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, performance and promotion of Canadian music (composers of all ages and stylistic trends) is central to his work with Esprit. His six CBC Records compact discs of Canadian music are an important set in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as Ravel's Brain, have set new standards in the genre. Since 1985, Pauk's Toward a Living Art Programme with Esprit has provided approximately 1,500 students annually with a

range of experiences; “sitting in” with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower and night clubs, and he has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Fund for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; Touch Piece, a multimedia work for full orchestra, 16 channel surround sound with electroacoustic sound, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; Farewell to Heaven, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: Concerto for Harp and Orchestra (Erica Goodman harp), Concerto for Two Pianos and Orchestra (Duo Turgeon pianos) and Flute Quintet (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

Pauk graduated from the University of Toronto Faculty of Music in 1971, attended the Ontario Arts Council's Conductors Workshop,

helped found the Array music in Toronto, then moved to Japan for conducting studies at the Toho Gakuen School of Music. In 1973 he settled in Vancouver and established the new music group Days Months and Years to Come. After studies in Europe in 1978/79 he made Toronto his base, founded Esprit Orchestra, served as co-chair for the 1984 ISCM World Music Days and was Music Director and Conductor for the Satori New Music Festival (Winnipeg Symphony). He has conducted opera including R. Murray Schafer's Princess of the Stars performed on Wildcat Lake, Haliburton Forest and Wildlife Reserve and Timothy Sullivan's Dreamplay and Charles Wilson's The Summoning of Everyman for Opera in Concert. In 2004 he was guest conductor for the Ergo Ensemble on their tour to Lithuania. Pauk has composed more than sixty works and has both composed for and conducted CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music, Québec Symphony, Hannaford Street Silver Band and the Toronto Symphony.



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**orchestra**

# *TIDES*

(2008)

NICHOLAS MARTIN

'*Tides*' is my first piece for orchestra. I began composing it during a holiday in Cornwall, where I became interested in the pattern of the tides. The piece is centred around one melodic idea which is stated in fragments throughout, often heard heterophonically, and finally emerges in its entirety and clearest form right at the end. For me the texture here happens to evoke the chiming of the bells at Southwark Cathedral by the River Thames, linking my coastal inspiration with the urban environment in which I wrote most the piece.



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**CONCERTINO FOR CLARINET AND CHAMBER  
ORCHESTRA**  
(2008)  
**LEE PARKIN**

*Concertino for Clarinet and Chamber Orchestra* blossomed from a long-standing interest in reworking traditional forms, as well as an affection for the clarinet music of Weber. The form has three distinct sections that each represent one movement of a large-scale concerto. Underlying and connecting these three sections are several ostinato figures, which manifest themselves differently with each appearance. The first section features an insistent minor third; the second uses a low pedal tone; and the third section utilizes a progression of rhythmically repeated chords. At times throughout the beginning of this piece the solo clarinet line is treated as part of the ensemble. However, as the music progresses the solo line breaks free and evolves into a true virtuosic concerto part.



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# *KNOT*

(2008)

CHRISTOPHER MAYO

A knot is a means of fastening or securing linear material by tying or interweaving. In this case the 'linear material' is a collection of melodic fragments left over from my orchestral work, *The Llano Curve*. The 'interweaving' occurs on two levels; a fast, persistent ostinato becomes progressively more and more entwined as it spins itself out in two tempi simultaneously, while a slow melody is entangled and enveloped by a web of frantic tremolos and glissandi.



## FUHONGSHI COMPOSER

A native of Shenyang, P. R. China, she studied composition with Dr. Jianping Tang and received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000. She then earned a Master's degree in composition under the direction of Drs. John Celona and Dániel Péter Biró at the University of Victoria in 2005. In the fall 2005, she began her doctoral studies with Professor Gary Kulesha at the University of Toronto, Canada.

She was the recipient of a number of awards at the 6th composition contest of the Taiwanese Symphony Orchestra in 1997, at the 1st Yanhuang Cup Composition Competition in 1998, and at the Traditional Music Composition Contest of Tai Wan National Chinese Orchestra in 2002. She is a finalist in 2006 Tsang-Houei Hsu International Music Composition Award and the winner of 2007 Karen Kieser Prize in Canadian Music. Her compositions were performed successively in the USA, Canada, Hong Kong, mainland of China, and Tai Wan.



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**orchestra**



## NICHOLAS MARTIN COMPOSER

Nicholas Martin was born in 1989 and is currently a first year undergraduate at the Royal Academy of Music in London, where he gained a scholarship to study composition with Simon Bainbridge. His 'Mobile' was Highly Commended in the BBC Proms/Guardian Young Composers Competition in 2007. A member of the National Youth Orchestra of Great Britain, he composed the Patrick Heron-inspired 'Azalea Garden' for the NYO Sinfonietta, who gave the first performance at Tate Modern last year.



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## LEE PARKIN COMPOSER

Lee Parkin has been composing, performing, and arranging music since he was very young. He grew up in Barrie, Ontario where he studied piano and performed in a variety of concerts and musical productions in the area. He went on to complete a Bachelor of Music degree in composition at McGill University, studying with Jean Lesage and Ana Sokolovic. While at McGill, Lee acted as the musical director of an a cappella vocal ensemble called Effusion and was the recipient of the first ever Andrew Svoboda Award for composition. Currently, Lee is pursuing a master's degree at the University of Toronto and studies composition with Alexina Louie.



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## CHRISTOPHER MAYO

### COMPOSER

Canadian composer Christopher Mayo was the recipient of the 2005 Royal Philharmonic Society Composition prize. As a result of this he was commissioned to write *Passed the Last River* for Michael Collins and the Dante String Quartet, which was premièred at the 2006 Cheltenham Festival and broadcast on BBC Radio 3. His work *Nineteen Frames* has received a Serge Garant Award in the 2005 SOCAN Awards for Young Composers, was selected in the Continuum Contemporary Music call for works, and has been performed in Canada, the UK and USA. Christopher has also been awarded the Richard Sadlier Prize, the William Erving Fairclough Scholarship, and the Glenn Gould Composition Award. Christopher is a member of the Camberwell Composers' Collective who will be New Music Associates at Kettle's Yard in Cambridge for the 2008-2009 season.

Born in Toronto in 1980, Christopher studied at the University of Toronto earning an Honours Bachelor of Music degree. He relocated to London in 2003, where he obtained a Master of Music in Composition from the Royal College of Music studying with Julian Anderson. In 2006 Christopher began doctoral studies at the Royal Academy of Music studying with Philip Cashian.

Christopher has supplemented his studies with attendance at numerous composition courses, including the Bang on a Can Summer Music Institute, the Young Composers' Meeting Apeldoorn, the Britten-Pears Programme, Dartington International Summer School, and the Arraymusic Young Composers Workshop. Christopher's attendance at these courses has been supported by the Canada Council for the Arts, the Canadian Aldeburgh Foundation, the Ralph Vaughn Williams Trust and the Bliss Trust/PRS Foundation.

Recent projects include a large scale composition commissioned by Tatton Park, a residency at Aldeburgh with the Camberwell Composer's Collective, performances at Faster than Sound, the Aldeburgh Festival and Kettles Yard, attendance on the Britten-Pears Programme, a chamber opera for *Tête à Tête* and a work for the Royal Academy of Music Symphony Orchestra conducted by Susanna Mälkki.

Upcoming commissions for 2008 include works for the Faster than Sound Festival at King's Place, Handel House Museum and the Royal Academy of Music as well as a contribution to the NMC Songbook to be recorded and released on NMC Recordings.

## EUGENE ASTAPOV COMPOSER

Eugene Astapov was born in Ukraine in 1988. He began his music studies at the age in the City Music School of Kerch. In 2003, Eugene and his family immigrated to Canada where he continued learning music. For many years Eugene had been a student of the renowned composer Alexander Levkovich.

The mainstream of Eugene's music life is composition: he has composed a number of works for orchestra and chamber groups. He is a member of the SOCAN Foundation and the American Choral Directors Association. He has won numerous competitions in composition, as well as in piano. Eugene has won top prizes in Alliance for Canadian New Music Projects Composer's Competition, Toronto Music Competition, Canadian Music Competition and Kiwanis Music Festival; his awards include Barry Gosse award in Composition, Earl Haig award in Composition, Howard Hanson Scholarship and other.

Eugenes' music has been performed by the Vancouver Symphony Orchestra, Claude Watson and Eastman School chamber groups. Currently Eugene is pursuing an undergraduate degree in Composition at the Eastman School of Music under the mentorship of Dr. David Liptak.



## JOHN REA COMPOSER (1944)

During every musical season for the last number of years now, John Rea brings forth a new and imaginative composition. The year 2007 saw the premiere of *Singulari-T* (Tombeau de Ligeti), for chamber ensemble. While in 2006, the Montreal Symphony Orchestra presented his violin concerto, *Figures hâtives*, a commission of the MSO; in 2005, first performances of *Accident: Tombeau de Grisey* took place in Paris and Montreal; in 2004, *Lent Chagrin*, for voice and piano.

The 2002-2003 musical season was a very lively one for John Rea, a year where surprisingly the spirit of Hapsburg Austria permeated three of his projects.

In September 2002, Rea lectured on the *Twilight of the Gods* at the Concordia University (Montreal) conference, *Exile and Transformation: Schoenberg and Weill*. In January 2003, his orchestration of *Seven Early Songs* by Gustav Mahler premiered in Montreal, commissioned and performed by the *Nouvel Ensemble Moderne*. As to his re-orchestration for twenty-one players of Alban Berg's operatic masterpiece, *Wozzeck* - three separate productions occurred: in the autumn of 2002, Vienna; in the winter of 2003, Victoria (BC), and in the summer of 2003, Princeton (NJ). Other productions of the chamber orchestra version of *Wozzeck* have taken place in Orford, Québec (2004), Buenos Aires (2005), Montreal (2006), Lille, France (2007). Future productions are scheduled for Meiningen, Germany (2008) and San Francisco (2009).

An original and daring composition for small orchestra and computer-driven Disklavier (manufactured by Yamaha) received its premiere in 2002 by the *Société de musique contemporaine du Québec* and, later, by Toronto's *Esprit Orchestra*. Drawing its inspiration from the meteorological concept known as the 'butterfly effect', John Rea's twenty-eight-minute work entitled *I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man* for short, *Man Butterfly*, journeys through a delicate but also stormy soundscape where small variations at the initial conditions of the music result in huge, dynamic transformations at the concluding events.

Among other of his creative projects over the last few years: *Schattenwerk*, for two violins (Halifax, 2003); *Sacrée Landowska*, music theater for actress/harpsichordist and eight musicians (Montreal, 2001); *Music, according to Aquinas*, for chamber choir (12 voices), two clarinets and cello (Vancouver, 2000); incidental music for the play *Urfaust: tragédie subjective* (after Goethe and Pessoa) for Théâtre UBU (Montreal/Weimar, 1999).

Recipient of many awards, John Rea has been frequently commissioned and has written works in several genres: chamber music, music-theater, electroacoustic music, and compositions for large ensemble such as orchestra, ballet, choral, and opera.

In 1979-80, he lived in Berlin, and later in 1984, was composer-in-residence at Mannheim. Elsewhere in Germany, performances of his music have occurred in Cologne and Stuttgart. His compositions have also been presented in a number of important events around the world such as the New Music America Festival in Philadelphia; at *L'Itinéraire*, Festival Musica, and the "Présences" Festival in France; in Japan and in Hungary; the Festival de Liège in Belgium; at the Holland Festival; and the Festivals of the Society for Contemporary Music (ISCM) in Denmark, Canada, and Sweden.

Besides his activities as a composer, John Rea has lectured and published articles on twentieth century music and, since 1973, has taught composition, music theory and music history at McGill University where he served as Dean of the Faculty of Music (1986-1991), today the Schulich School of Music. Rea was also a founding member of the Montreal new music society, *Les Événements du Neuf* (1978-1989). Currently he sits on the editorial board for the French-language new music journal, *Circuit : musiques contemporaines*, and recently completed a long tenure on the artistic/programming committee of the Montreal concert organization, the *Société de musique contemporaine du Québec*.

## LEONARD GILBERT

### PIANIST

Born in Toronto in 1990, Leonard Gilbert began piano lessons at the age of six and a year later gave his first public recital. He has made great strides in his career, three times the winner of the Canadian Music Competition, a prize winner in the World Piano Competition in Cincinnati, and this past year winner of the President's Trophy Award of the Kiwanis Festival.

Leonard was the youngest performer at last year's Toronto Summer Music Academy and Festival. Menahem Pressler and Andre Laplante noted his talent in their master classes, and he was singled out to perform at the Rising Stars benefit concert.

Next fall, Leonard will be attending the Jacob School of Music at Indiana University where he received academic and music scholarships to study with Menahem Pressler. Presently, he studies with Canadian pianist Patricia Parr.



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## MAX CHRISTIE CLARINET

MAX CHRISTIE is the principal clarinet of the National Ballet Orchestra and the Esprit Orchestra in Toronto, where he is also a member of the new music collective Continuum. He also performs frequently with New Music Concerts both as soloist and as an ensemble member. He is often heard on CBC Radio's Two New Hours, and has recorded the music of Michael Torke, Rudolph Komorous, Melissa Hui, Harry Somers and R. Murray Schafer.

Mr. Christie received his bachelor's degree from the University of Western Ontario, where he studied with Robert Riseling. He continued his studies in Toronto with Joaquin Valdepenas, and went to Yale University to gain a master's degree and study with Keith Wilson, with the support of grants from the Canada Council and the Ontario Arts Council. He has performed across North America and Europe, and has appeared as a soloist with the Toronto Symphony, the Kitchener Symphony, the Calgary Philharmonic and the Esprit Orchestra. He instructs privately and at the Faculty of Music, University of Toronto.



## ANDRÉ RISTIC

### PIANO

André Ristic was born in Quebec City, end of 1972 (a very, very bad year apparently). He first studied piano in his native town, then moved to Montreal to complete studies in piano and composition under A. Campos and M. Gonneville, at the Montreal Conservatoire. Later, in an attempt to evade a troubled musical life, he studied mathematics at UQAM in Montreal, still negotiating to get his diploma after refusing to take the mandatory 'philosophy of science' class.

A. R. played many years as the pianist for the Ensemble contemporain de Montréal, then the Trio Fibonacci; nowadays his activities are mainly composing and piano recitals. He also co-runs the residential management family company in Paris with his cousin, Alexandre.

A. R. loves hockey, is (probably) somewhat allergic to dairy products, drinks about only 2 espressos a day, and is afflicted by an unusual form of epilepsy. He likes gadgets, especially culinary ones, and is sceptical about the return of the Dalai-Lama (or any similar theocratic dictatorship with no elections) although he feels very strongly against the repression of Tibetan people.

Recent performances as a performer or composer include the Ars Musica festival (Brussels 2008), New Music Concerts (Toronto 2008), Kore ensemble (Montreal 2007), and the ECM (Montreal 2007). He is working currently on his first opera and a composition project around the 'five senses'.



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# **esprit** <sup>25<sup>th</sup></sup> anniversary season **orchestra**

Alex Pauk, Music Director & Conductor

**Sunday May 11th, 2008**

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

Guest Artist: Ryan Scott, percussion

## **PROGRAMME**

*Kazabazua (2003)*

(Originally commissioned by Esprit)

Brian Current

*Ritournelle (2008)*

(Esprit commission/World Premiere)

Petar Kresimir Klanac

## **Intermission**

*Arborescences (2008)*

(Esprit commission/World Premiere)

David Adamcyk

*Percussion Concerto: south-summer-fire (1992)*

(North American Premiere)

Maki Ishii



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10pm - 1am, with hosts Laurie Brown & Pat Carabre; & on Sunday Afternoon In Concert, heard each Sunday afternoon from 1 - 5pm, with host Bill Richardson. CBC Radio 2 is at 94.1 FM in Toronto.

**ESPRIT ORCHESTRA Sunday May 11, 2008**  
**Alex Pauk, Music Director & Conductor**

**Soloist Ryan SCOTT**

**Flute**

Douglas STEWART

Christine LITTLE (flute/piccolo)

**Oboe**

Lesley YOUNG

Karen ROTENBERG (oboe/English horn)

**Clarinet**

Max CHRISTIE

Greg JAMES

Richard THOMSON (Bass Clarinet)

**Bassoon**

Jerry ROBINSON

William CANNAWAY (bassoon/contrabassoon)

**Horn**

Gary PATTISON

Vincent BARBEE

Diane DOIG

Linda BRONICHESKI

**Trumpet**

Stuart LAUGHTON

Anita MCALISTER

**Trombone**

Robert FERGUSON

Herbert POOLE (bass trombone)

**Tuba**

Scott IRVINE

**Piano**

Lydia WONG

**Harp**

Erica GOODMAN

**Accordion**

Joseph MACEROLLO

**Percussion**

Blair MACKAY

Trevor TURESKI

Graham HARGROVE

**Violin 1**

Fujiko IMAJISHI (Concertmaster)

Anne ARMSTRONG

Sandra BARON

Jeewon KIM

Alexa WILKS

Rebekah WOLKSTEIN

**Violin 2**

Bethany BERGMAN

Hiroko KAGAWA

Ronald MAH

Michael SPROULE

Louise PAULS

Nicole ZARRY

**Viola**

Douglas PERRY

Rhyll PEEL

Katharine RAPOPORT

Nicholaos PAPADAKIS

**Cello**

Paul WIDNER

Elaine THOMPSON

Marianne PACK

Olga LAKTIONOVA

**Bass**

Tom HAZLITT

Hans PREUSS



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## *KAZABAZUA* (2008)

BRIAN CURRENT

*Kazabazua* (pronounced Kaja-BAjua) was commissioned by Alex Pauk and the Esprit Orchestra with funds from the Canada Council for the Arts. It is dedicated to Esprit on the occasion of their 20th anniversary. Much of the music was written at a retreat in the Gatineau hills (a wilderness area North of Ottawa), near the town of Kazabazua, Quebec. The name had a remarkable meaning:

On the town's site, the river vanishes underground for a spell and then re-emerges further along. *Kazabazua* is an Algonquin word that means “disappearing waters”, or “hidden waters”. This had psychological connotations that I thought were appropriate to the piece, as well as captured a sense of its flow and restlessness, its play with levels of brightness and its various depictions of gravity.



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# *RITOURNELLE*

(2006)

**PETAR KRESIMIR KLANAC**

Pour mendier la beauté, l'artiste doit reconnaître qu'il est un mendiant.

Il quête la beauté dans ses propres oeuvres et dans celles des autres.

Il espère la recevoir comme un bien.

Qu'elle se serve de lui ou d'un autre

n'a pas d'importance.

L'artiste-mendiant est un incapable.

Il mendie la beauté par ce qu'il ne sait pas la créer.

Tabula Compositoria, 2007

[www.tabulacompositoria.org](http://www.tabulacompositoria.org)

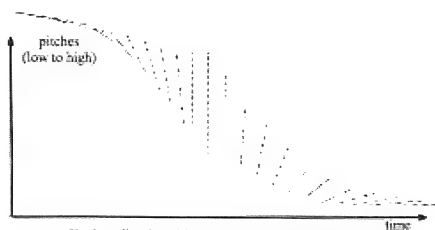


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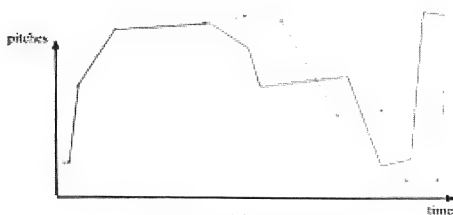
# ARBORESCENCES (2008)

DAVID ADAMCYK

*Arborescences* is about growth. Musical lines divide themselves and then further divide themselves much like the branches of a tree grow out from its trunk. The musical lines are generally composed of small, fast moving clusters of notes whose trajectories I drew out first on paper, then in a computer application (see examples below). The overall piece is thus constructed from the juxtaposition and superposition of a whole series of these drawings in order to create a constantly evolving texture.



Ex 1: A line breaking up and changing direction



Ex 2: A line dividing itself in two



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**PERCUSSION CONCERTO “SOUTH - FIRE - SUMMER” for  
percussion solo and orchestra. 1992, Op.95**  
**MAKI ISHII**

Percussion instruments assume widely differing characteristics depending on how they are played.

In this concerto I have striven after the enormous diversity which is a feature of percussion instruments and especially of the marimba; making transcendental technical demands of the performer, I have pursued areas such as the unique sound world of percussion instruments and the idea of acoustic accumulation, the dynamism of the marimba, and rhythmic transformation in the writing for the drums. I have then pitted the solo percussion part against the orchestra to give expression to a new world of sound.

The concept of physical direction has borne a close relationship with musical order in Japanese traditional music. A musical treatise known as the *Kangen Ongi* dating from Kamakura Period (1185 - 1333), goes into this question in detail. South, fire, and summer the three elements which constitute the subtitle of this work and the traditional Japanese scale of *ōshiki-chō* on which the acoustic material of my work is based are treated in the *Kangen Ongi* as metonyms for the direction of south. Furthermore, E flat, D, E, F and B the constituent pitches of a motif which plays an important role in the work are taken from German pitch names which appear in the German and English forms of the subtitle, i.e. *süd, feuer, sommer* south, fire, summer.

This percussion concerto thus employs a combination of western motif-based compositional techniques and eastern directional concepts, and it is through this combination that I have attempted to provide the work with its internal acoustic shading. I have striven after a new and unified sense of musical order and harmony through the incorporation of elements and formal techniques associated with the music of both East and West.



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## **BRIAN CURRENT**

### **COMPOSER**

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. He has since been featured conducting with the Kensington Sinfonia (Calgary), New Music Concerts, Soundstreams, CBC's In Performance and the Esprit Orchestra's New Waves Festival. Recently, the Royal Conservatory of Music appointed Brian conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the New York City Opera (Vox Festival), the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Vancouver Symphony, Monday Evening Concerts (Los Angeles), the Victoria Symphony and others. Upcoming commissions are scheduled by the San Francisco Contemporary Music Players, the St. Lawrence String Quartet, the Honens International Piano Competition and a Koussevitsky commission for Symphony Nova Scotia and Joseph Petric.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers for his piece *For the Time Being*, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit.

Brian Current has received fellowships from Yaddo, MacDowell and Bogliasco Foundations and is a recipient of grants and awards from numerous foundations and arts councils. He is presently on a five-month composer fellowship in Kyoto, Japan.

## PETAR KRESIMIR KLANAC COMPOSER

Petar Klanac began his musical studies with the violin. He also sang in the Saint Joseph's Oratory choir in Montreal for nine years, first as a soprano, then as a tenor. Later, he studied guitar, wrote his first compositions, and went on to study with Gilles Tremblay and Gérard Grisey.



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**DAVID ADAMCYK**  
**COMPOSER**

David Adamcyk has completed a Master's degree in composition at McGill University in Montreal and he is now in his second year of Doctoral studies at the same institution. As part of his doctoral studies, he has participated in Ircam's composition courses in Paris, France, and was “réalisateur informatique” for composer Martin Matalon on his piece *La Makina*.

Mr. Adamcyk has participated in the Nouvelles Rencontres composition program at Domaine Forget, in St-Iréné, and was also selected for the National Arts Center young composer's program in Ottawa. He has won four prizes at the SOCAN Foundation composer's competition, two of which (*Avant la larme* and *Les pampres de la tonnelles*) were for first place in the 2007 edition.



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# MAKI ISHII

## COMPOSER

Maki Ishii was born on May 28th, 1936 in Tokyo as the third son of Baku Ishii, the celebrated dancer and choreographer who played a pioneering role in establishing the genre of modern dance in Japan.



After studying composition and conducting from 1952 to 1958 in Tokyo he moved to Berlin where he continued his studies at the Hochschule für Musik Berlin (West), as student of e.g. Josef Rufer and Boris Blacher. In 1962 he returned to Japan. In 1969 he was invited to Berlin by the German Academic Exchange Service (DAAD) to take part in their "Berliner Künstlerprogramm". Since then he has been active there as well as in Japan as a composer and conductor.

His compositions have been performed all over the world. Concerts as "Composer's Portrait of Maki Ishii" have been held in Paris at the Festival d'Automne 1978, at the Berliner Festwochen 1981, in Geneva at the Été Japonais 1983, in Tokyo at the Music Today 1987, at the Suntory Music Foundation Orchestral Concert 1989, at the Tokyo Metropolitan Symphony Orchestra 1990, in the Hague at the Residentie Orchestra 1992, to name but a few.

Ishii was Artistic Director of the Chinese-Japanese Contemporary Music festival in Beijing 1997. His first opera "Tojirareta Fune (the sealed boat)" (1999) premiered in Utrecht and Berlin in October 1999 has been given the Japanese premiere at Nissay Theatre in Tokyo in November 2000.

He has conducted many of the world's leading orchestra, including the Berlin Radio Symphony Orchestra, the Orchestre de la Suisse Romande, the New Japan Philharmonic Orchestra and Radio Symphony Orchestra Beijing, the Hong Kong Symphony Orchestra, in performance of his works and other. Particularly successful has been his two-act ballet "Kaguyahime" (choreographed by Jiri Kylian for the Nederlands Dans Theater), which he conducted on more than 80 occasions between 1988 and 1995 in The Hague, Amsterdam, Rotterdam, Essen, Paris, and throughout Japan.

Maki Ishii, influenced earlier by the serialism and West European avantgarde techniques of the 1950's and 60's, turned his attention to Japanese traditional music in the late 1960's. Since then his creative endeavor has been rooted in the attempt to stride two musical worlds by employing both European compositional method and elements from the sound world of Japanese traditional music in his works.

Maki Ishii does not strive in his music merely to set the music and instruments of East and West in opposition one to the other nor even to fuse these two sound worlds, but remains constantly aware of the essential difference that underlies these two musical worlds in an attempt to pursue and grasp a third musical vision.

It is this main formative element that gives his music its distinctive features. In such works as "Kyō-Sō" for percussion groups and full orchestra (1968-69), Ishii incorporated elements from Japanese traditional music into a structure dominated by European compositional method. However, since the 1970's, in an extensive body of works including "Sō-Gu I" for shakuhachi and piano (1970), "Sō-Gu II" for gagaku and orchestra (1972), and "Mono-Prism" for Japanese drums and orchestra (1976), he has succeeded in creating his own unique sound world in which Western and Japanese instruments are used in the same temporal and spatial setting. Since the middle of the 1990s, he gropes for new musical world and comes to get interested also in Chinese music, not only Japanese traditional music. He has composed several compositions, for instance, compositions for Erhu (a Chinese string instrument), or another based on poetry by Chinese poets such as Luo Guan Zhong, Cao Cao and others.

Ishii has been the recipient of many awards including the Otaka prize (1977, Tokyo, NHK Symphony orchestra), the 4th Nakajima Music prize: Grand Prix (1986, Tokyo), the German Critics Prize 1987 (Verband der deutschen Kritiker 1988, Category 'Music'), and the 5th Kyoto Music Award: Grand prix (1990). In 1999, Ishii was decorated with the Medal of Honor with Purple Ribbon by the Emperor of Japan.

On the 8th of April, 2003, Maki Ishii died in Tokyo, after a short but severe illness.

## RYAN SCOTT PERCUSSION

“We have been recently made aware of the percussionist Ryan Scott, and had the opportunity to listen to his percussion performances. We are very impressed by the interpretational depth and instrumental skills he shows in playing Maki Ishii's work. It is through musicians like him that Ishii's work will live on, for which we are grateful.” Heirs of Maki Ishii

Ryan Scott is an acclaimed solo, chamber and orchestral percussionist who has performed and premiered new art music across Canada, and also in Africa, Europe and the UK, Indonesia, Japan and throughout the United States. Based in Toronto, he performs regularly with many art music ensembles including Continuum, Soundstreams Canada, New Music Concerts, The Bob Becker Ensemble, Tapestry New Opera Works, The Evergreen Club Contemporary Gamelan and as a guest artist with NEXUS. He is a percussionist in the Canadian Opera Company Orchestra and the Esprit Orchestra and occasionally performs with the Toronto Symphony Orchestra and in the National Ballet of Canada Orchestra.

Ryan has worked with composers Thomas Ades, Pierre Boulez, George Crumb, Mauricio Kagel, Steve Reich, Murray Schafer, Gilles Tremblay and many other artists in presentation of their works. He recently commissioned and premiered Erik Ross's Concerto for Marimba with the Esprit Orchestra. Ryan's most recent commissions include a new work for percussion and electronics from Andrew Staniland and a new work from Erik Ross for multi-percussion and saxophone with Wallace Halladay.

Ryan has recorded for NAXOS, hatART, Artifact, CBC and CMC records, including performances of Michael Colgrass's Variations for Four Drums and Viola with Rivka Golani and a Juno nominated recording of Toru Takemitsu's percussion trio Rain Tree with Bob Becker and Russell Hartenberger.

Ryan studied with Russell Hartenberger and Robin Engelman at the University of Toronto where he completed both a bachelor and master degree in music. Ryan performs on Marimba One marimbas and Zildjian Cymbals.

Ryan's performance of Maki Ishii's South-Fire-Summer Concerto with the Esprit Orchestra closes the 25th anniversary gala concert. He will also premiere new works for percussion by Michael Colgrass and Bruce Mather in the Cooldrummings international percussion festival in Toronto.



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Esprit gratefully acknowledges the following supporters who have made this milestone year possible:

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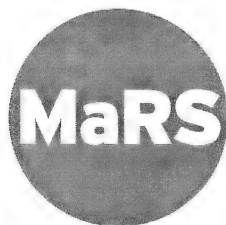
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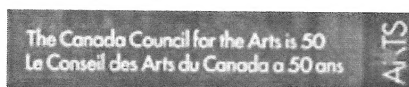
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